

# THE NONCONFORMIST MUSICAL JOURNAL:

A MONTHLY RECORD AND REVIEW.

Devoted to the interests of Worship Music in the  
Nonconformist Churches.

EDITED BY E. MINSHALL.

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## A Personal Statement.

IN the last issue of the JOURNAL it was briefly stated that Dr. Parker had withdrawn and expressed regret for having used the objectionable epithet concerning myself at our interview on March 14th, and that I had therefore met him, and we had shaken hands. At this meeting Dr. Parker expressed a strong wish that I should return to my post, and this was strengthened in a few days by a similar expression from my brother-deacons.

As will be readily understood by all who have had charge of any department of work in one Church for many years, to break off such a connection is more or less painful. My inclination, therefore, was to continue my duties at the City Temple if at all possible. My position, however, was a very delicate and difficult one. As Dr. Parker did not promptly apologise for his behaviour, but only gave me a sufficient apology (and that at a third attempt) within six hours or so of his having to meet the choir and make peace with them, it seemed to me that the withdrawal was not very willingly made. Also, further, at our final interview, I hoped that Dr. Parker would have given some hint of falling in with my views as to the partial reconstitution of the choir, if not at once,

at least in a month or two; but as he did not do so, this would probably have led to friction in the near future.

Another subject also caused me some concern. Dr. Parker had recently made a proposal to me to give up all outside professional engagements (also the Nonconformist Choir Union), and "confine my energies," as he put it, to the City Temple alone. Of course I could never dream of agreeing to such a suggestion. England and Wales offer a much larger sphere for my "energies" than Holborn Viaduct; and if I had been called upon to give up one or the other, most assuredly I should have remained true to the Nonconformist Choir Union and my provincial work. To my mind it was perfectly possible to do both satisfactorily. Dr. Parker apparently thought differently; and as it is probable that my country engagements will increase, I feared this might lead to discussion between us.

After thinking most carefully over the whole matter for a few days, I therefore wrote Dr. Parker as follows:—

NORMAN MOUNT, CHURCH END, FINCHLEY,  
March 28th, 1893.

DEAR DR. PARKER,—Ever since I saw you on Friday, when we shook hands and forgave our past differences, I have been earnestly considering my future so far as the City Temple is concerned. Night and day I have thought of little else. I have looked at the matter in all its aspects; I have tried carefully to weigh the probabilities of being able to do really good work. I have had to take into consideration some things which, it seems to me, would militate against my doing satisfactory work. The pros and the cons, the bright side and the dark side, have all entered into my calculations, and the longer I look at it, the more convinced I am that I must now consider my work at the City Temple as completed.

I do not come to this decision rashly; and, for many reasons, I wish I could see my way to return to my post; but I cannot. The recent events (though thoroughly forgiven and as far as possible forgotten) have so shaken and stunned me that any prospect of happy and effective work is shut out from my vision. To use a familiar illustration of your own, you can withdraw a nail driven into a tree, but the mark is left on the timber. So in my case I feel the effects of what has recently happened so deeply that all interest in what has usually been a joy to me is gone.

Further, for the past twelve months I have had a good deal of anxiety, not to say discomfort, in regard to the music, as I think I told you in my letter of January 21st last; and things seem to have become worse rather than better. To continue work under these circumstances is impossible, for the result would not be satisfactory to any one.

I need not say that it is a pain to me to sever my connection with a Church in which I have built up a musical service that has attained to a very considerable reputation. It is also painful to leave a minister with whom I have been so happily associated for many years. To give up friendships and associations is far from easy. But I see no other course open to me, and, for the interests of all parties, it is better that this decision should be acted upon.

I leave the City Temple with my heartiest and best wishes for its welfare, and for the happiness of every one connected with the place. I thank you and every one else for the generous appreciation of whatever I have been able to do to help the cause.

As long as life shall last, I shall look back upon my work at the City Temple with pleasure; and I hope many friends there will continue to think of me for years to come.

Yours very truly, E. MINSHALL.

Dr. Parker replied as follows:—

TYNEHOME, LYNDRHURST GARDENS,  
SOUTH HAMPSTEAD, N.W.,  
March 28th, 1893.

DEAR MR. MINSHALL,—I have to acknowledge the receipt of your letter of this date, and in doing so I have further to wish you many happy years of life and service.

I am very truly yours, JOSEPH PARKER.

Thus ended my seventeen years' work as Hon. Organist and five years as Deacon at the City Temple.

On April 10th, Mr. W. P. Nichols, the Senior Deacon, sent me the following:—

#### THE CITY TEMPLE.

At a meeting held this evening, the following resolution was passed unanimously:—"That in accepting Mr. E. Minshall's resignation as Organist and Deacon Dr. Parker and the Deacons desire to convey to him the hearty thanks of the Vestry for all the efficient and faithful services which he has rendered to the Church as Organist for some seventeen years, and also as Deacon for five years, and they trust that the Divine blessing will be with him in all his future work."

Sympathetic communications of various kinds have reached me from all parts of the country. Mr. T. R. Croger, the Hon. Secretary of the Nonconformist Choir Union, sent me the following:—

The Executive Committee of the Nonconformist Choir Union hereby expresses its sincere sympathy with Mr. E. Minshall in the trouble caused to him by the most ungracious treatment that he has received after seventeen years of earnest and successful voluntary labour as Organist and Director of Music at the City Temple.

(Signed by the Treasurer, Secretary, and all the members of the committee, nineteen in number.)

A. Brownsword, Esq., Mayor of Nottingham, and President of the Nonconformist Choir Union, sent the following resolution:—

The Council of the Nottingham Nonconformist Choir Union cordially expresses its sympathy with Mr. Minshall in the circumstances which have led to his withdrawal from the post of Director of the Music at the City Temple after a voluntary connection of seventeen years, and trusts that he may long be spared to continue the valuable services he has hitherto rendered in the improvement of Nonconformist Worship Music.

Mr. C. W. Strange, Hon. Secretary of the Oxford Nonconformist Choir Union, wrote on March 23rd,—

It was with deep regret that many of our members read in last week's *Christian World* a report of your withdrawal from the City Temple, and at a committee meeting held to-night a resolution expressing sympathy with and unabated confidence in you was unanimously passed.

Mr. George H. Lawrence, Hon. Secretary of the Choral Conductors' Alliance, sent the following resolution, which was carried unanimously:—

That the Committee of the Choral Conductors' Alliance express their cordial sympathy with Mr. E. Minshall in the severance of his connection with the City Temple, after seventeen years' voluntary service as Organist; and desire to record their admiration of his work, which has made the singing a model of Nonconformist Church music, and their unabated confidence in him as an accomplished musician and a gentleman.

Mr. J. P. Sinclair, the Hon. Secretary of the London Sunday-school Orchestra, wrote,—

At our last orchestral rehearsal Mr. David Davies (the conductor) addressed the members as to the closing of the City Temple Thursday Concerts, and generally as to the unkind treatment you have received in connection with musical matters there recently. Much indignation was expressed by the members, and I was directed to write and convey to you the unanimous vote of sympathy passed to you under the circumstances which have occurred.

The London Sunday-school Cantata Choir and the choirs of various churches most kindly sent resolutions of sympathy and confidence.

Kind and cheering letters from ministers, clergymen, deacons, brother-organists, choir-members, City Temple seat-holders, and other persons, have reached me in very large numbers.

To one and all I return my most sincere thanks for the very kind and tender feeling thus shown to me.

I have been invited to undertake the duties of organist at several important London chapels; but, feeling the need of rest, I do not propose to take regular Sunday duty for two or three months. Probably I shall ultimately decide to undertake musical work in the churches generally as opportunity may offer, instead of accepting a fixed appointment.

My friend Mr. A. J. Hawkins has been appointed Organist of the City Temple. To remove some misunderstanding, he requests me to state that, before accepting the invitation to play even at one service, he courteously consulted me. His action has received my entire approval, and he has my best wishes in his new sphere.

E. MINSHALL.

*Musical News* says: "The magistrates at Leytonstone have just given a decision which, if it does not immortalise them, is one which should entitle them to their undying gratitude. It seems that in Leytonstone a chapel numbers among its congregation a gentleman the possessor of a stentorian voice, but whose zeal for joining in the singing outmatches that self-restraint which some who do not possess the power of singing in tune or in time ought necessarily to feel when they desire to join in the singing. The enthusiastic vocalist could not be persuaded to cease his well-meant efforts, and to carry out that direction which sometimes appears on certain lines in our full scores, *tacet*. And so the deacons of the chapel determined to try the question as to whether it is permissible for a person to sing out of tune and a bar or two behind the rest of the people. The Leytonstone magistrates did not call upon any musical assessors to help them, but straightway

decided the question in the negative. The zeal of the singer will doubtless be somewhat moderated by his having to pay £2 and costs, but he will have the proud satisfaction of being the hero of a test case, the decision in which goes to show that it is unlawful to sing out of tune and time in public. The East End magistrates have authoritatively settled this question, and deserve some more substantial reward than the thanks of the community. If, relying on this decision, the suffering public does its duty and summons the multitudinous offenders in this respect who perform at concerts and in church, we opine that the fines levied will in the aggregate go a considerable way towards paying off the National Debt."

WE recently had the pleasure of hearing a South Wales chapel choir sing "Thanks be to God," and other similar pieces, in magnificent style. The voices were excellent, and attention to light and shade exceedingly good. All the pieces were sung without notes, the eye of every singer being intently fixed upon the conductor throughout. Oh that all choir-singers would try to thus watch the conductor!

THE Exeter Hall Thursday "Concerts for the People," which have been most successful, are now discontinued till October 12th.

AN excellent selection of seven hymns and tunes has been compiled by the Manchester Sunday-school Union for Whitsuntide and other special occasions. The price is one penny only.

A FINE new organ has just been erected in an important London church. The builders invited an eminent cathedral organist to try the instrument in their factory, and he was greatly delighted with it. When he was told that it was to be put into a chapel, he exclaimed, "Oh! what a shame!"

VISITING Park Chapel, Crouch End, recently, we heard Mr. Rowland announce that there were vacancies in the "occasional choir." This assistant choir is quite a feature in this church. When any regular member of the choir intends to be absent, an intimation is given to the choir-master, who calls upon one of the deputies to fill the vacant seat. This is an admirable arrangement, inasmuch as the choir is thus always kept up to its full strength.

METHODS are changing, and things are fortunately not what they used to be. What would have been thought a few years ago of a congregation listening to solos, duets, and quartets for nearly the whole of a service on a Sunday evening, and applause after each piece? But this is what actually took place a few Sundays ago at the Victoria Hall, where special services are now held every Sunday evening, under the auspices of the London Congregational Union. The Rev. A. Mearns, the Secretary, manages these services with admirable tact. On the occasion to which we refer, after

each song, in a forcible sentence or two, he brought out a lesson which could not fail to strike the audience. How much more effective this is for such a congregation than a long and dry sermon! On some other Sunday evenings, by means of a magic lantern, views in the life of Christ are given with explanatory remarks. The people who attend the "Vic." are certainly those who do not go to a regular place of worship. Probably, however, they get quite as much, if not more, good than at an ordinary church service.

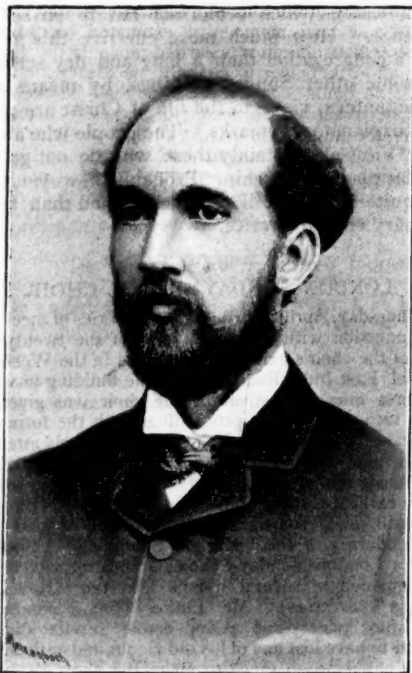
#### LONDON SUNDAY-SCHOOL CHOIR.

ON Thursday, April 20th, the first of a series of meetings, in connection with the celebration of the twenty-first year of the choir's existence, was held in the Wesleyan Chapel, East India Road, Poplar, the building in which the first musical festival of the choir was given on June 12th, 1871. The proceedings took the form of a musical thanksgiving service, which was largely attended by the past and present officers and choir members. The music rendered consisted of selections from several of the earliest festival books, and was rendered throughout with much heartiness. The service opened with the rendering of the "Marche Solennelle" (Gounod) by the London Sunday-School Orchestra, which also accompanied in several hymns and the "Hallelujah Chorus" (*Messiah*). Mr. Luther Hinton conducted, and after twenty-one years' active service did not appear to have lost any of his old vigour and enthusiasm, which has done so much to make the choir a success. Mr. W. G. Horncastle, the first organist to the choir, also officiated, and Mr. J. Barnard, the energetic secretary, was also present. An address was given by the Rev. Allen Rees (Wesley's Chapel, City Road) on the position of music in relation to Divine worship, and reference was made to the past work of the choir. During the collection the orchestra rendered the March "Athalie" (Mendelssohn), and at the conclusion the March "Cornelius" (Mendelssohn), Mr. David Davies, the choir organist, conducting. On Wednesday, June 21st, the annual festival of the choir will be held at the Crystal Palace, when the programmes for both senior and juvenile choirs will be more than usually attractive.

#### CANTERBURY NONCONFORMIST CHOIR UNION.

THE first festival of the Canterbury and District Nonconformist Choir Union was held in the Wesleyan Chapel on the 13th ult. The Rev. W. Rodwell Jones (Wesleyan) presided, and all the Nonconformist ministers of the city (with one exception, on account of illness) took part in the service, the address being given by the Rev. J. Patterson (Presbyterian). Solos were well rendered by Miss Dunk (organist) and Mr. Dunk (choirmaster, Countess of Huntingdon Church). The whole of the choral pieces were admirably rendered. The programme consisted of hymns, Smart's *Te Deum* in F, "Great is the Lord" (Sydenham), "The radiant morn" (Woodward), "Then round about the starry throne" (Handel), and "Worthy is the Lamb" (Handel). Special mention should be made of the last chorus, and a very careful rendering of Ellerton's hymn "Saviour, again to Thy dear name we raise," to Dykes' tune *Pax Dei*. The Union numbers over one hundred members, and the first meeting augurs well for future success. Mr. S. Walker (organist of the Wesleyan Chapel, and President of the Union) contributed greatly to the success of the festival by his able accompaniments. Mr. H. J. Houlden (organist of the Baptist Chapel) was the conductor.





### Music at East Finchley Congregational Church.

THOUGH London is fast extending in all directions, probably during the past ten or fifteen years it has made inroads into the northern districts more rapidly than in any other locality. Various spots on the Great Northern Railway which were a few years ago rural villages have now become residential suburbs. Amongst these may be mentioned East Finchley, which has very rapidly grown from a quiet country village into a small town, with streets of villa residences, all of them occupied by gentlemen whose occupation is "something in the City."

Church accommodation for these residents was a necessity, and the Congregationalists very wisely determined to be first in the field. In place of the old chapel, a new Gothic building with a handsome spire was erected some eighteen years ago in a capital position abutting on the main road to Barnet. The building is of stone, is well designed, and is a distinct ornament to the neighbourhood. It will seat about four hundred persons on the ground floor and about one hundred and fifty in the "west end" gallery. The choir (numbering about thirty-three when all are present) occupy some sloping seats in the chancel—an admirable arrangement, for they face the congregation, and, being slightly elevated, are able to make themselves well heard all over the building.

The organ is in a chamber with an opening to the chancel, and another to the transept. It is, however, sadly boxed up, and consequently the tone is muffled and fails to travel. Of the instru-

ment itself we can speak in terms of much praise. It is excellent in quality, and is altogether a capital specimen of Messrs. Forster & Andrews' work. It contains twenty-two stops, and if the tone could but get out of the chamber, it would be amply sufficient to lead the choir and congregation.

The present minister is the Rev. Henry Barron, who has been pastor for about two years. He is popular amongst his people, and his influence is gradually increasing in the neighbourhood. The Rev. J. F. B. Tinling was the previous pastor, and before him the Rev. Eynon Davies, the eloquent Welsh preacher, who is now settled in Glasgow. The Finchley people, therefore, have always been fortunate in having a good man to guide them in spiritual matters.

We visited this church on a Sunday evening in March. We found a very fair congregation, but we understand that the attendance is larger at the morning service. We took a seat in the gallery, thinking we should see and hear better than in the area. We certainly had a good view, but our hearing was greatly disturbed by the chatter of about a dozen young girls, which went on almost without interruption from the beginning to the end of the service. Nor was their talking confined to a whisper, for remarks made by some of them sitting two pews away were distinctly audible. It would be well for some one in authority to sit in this gallery and stop this unseemly behaviour.

Mr. Ernest W. E. Blandford (whose likeness we give herewith) is the organist and choirmaster. He played with good taste, as an opening voluntary, one of Calkin's melodious compositions. The service opened with the hymn "All people that on earth do dwell," which was of course sung to the *Old Hundredth*. The "Congregational Church Hymnal" is the book in use here. Mr. Blandford wisely made a pause at the end of each line, which is, however, not marked in the music. So many arrangements of this tune are known, that it can hardly be wondered at that the air was very considerably varied by some of the young girls already referred to. After a short prayer, Psalm xlviii. was chanted to Beckwith in D, and very well it went. Time was good, enunciation excellent, and expression tasteful. If we may venture to suggest a little point, it is this—that the words between the last accented syllable and the cadence should be rather more distinct. In verse 7, for instance,

That ye may tell it . to the | gener- | ation | following,

the words "to the" could hardly be heard, so eager did some of the people seem to be to get from the "it" to "generation." One other suggestion: a free accompaniment to the unison passage, in some of the verses at any rate, would have been an improvement. When half the chant is written in unison it becomes rather monotonous in a long psalm, unless some variety is made.

After a Scripture lesson, Whittier's fine hymn "Dear Lord and Father of mankind" was expressively sung. The tune *Res*, by F. C. Maker, suits the hymn remarkably well, but it is low-pitched and so becomes heavy. It was not very

familiar to the congregation, for dotted notes were put in *ad libitum*. Towards the fifth verse, however, the people began to sing it correctly. Another Scripture lesson followed, and then came the anthem, Barnby's well-known "Abide with me." The passages written for solo voices were taken full, an arrangement that certainly detracts from the beauty of the anthem. It must, however, be said that the voices blended remarkably well, and the phrasing, expression, and tone were all that could be desired.

After prayer, Mr. Barron gave out the notices for the week, and these revealed the fact that the Church is an active one. The Guilds, Literary Societies, and many other organisations seem to be in a very flourishing condition.

The offertory was followed by hymn 316, but this did not go well. The tune (*Mülhausen*) has not much to recommend it, and the people seemed unfamiliar with it. The result was, that it was shaky throughout.

Mr. Barron's discourse, which was quite simple, but earnest and practical, was founded upon Luke iv. 16. The congregation listened attentively to the end, notwithstanding the dim religious light in which the church was shrouded.

The last hymn was Bonar's "I heard the voice of Jesus say," which was of course sung to *Vox Dilecti*. Needless to say, this went with good swing, and every one seemed to join in most heartily.

After the Benediction Mr. Blandford played the congregation out with an effective chorus from one of Haydn's Masses.

We can speak of the singing in this church in terms of much commendation. The choir singing is refined and devotional. The voices are good, and very close attention is given to light and shade. Mr. Blandford's accompaniments were exceedingly good. He evidently studies the words very carefully, and plays accordingly. By judiciously marking the punctuation he greatly helps the congregation to phrase correctly. Rather more organ tone in the "*ff*" passages would perhaps give greater vigour to the singing, and would draw out the congregation a little more. But it is wise to err on the side of too soft an accompaniment rather than overpower the people by drowning their voices.

On the second Sunday evening in each month an "open service" is held, when all the seats are free, and Mr. Barron gives an address on a popular topic. On these occasions special anthems (with solos) are sung, and the church is usually crowded.

Congregationalism at East Finchley seems to be flourishing, and its influence for good is extending year by year.

## Music in the Scottish Churches.

(FROM OUR OWN CORRESPONDENT.)

If one may credit the reports coming from all quarters of the country, the organ builder must be among the busiest of men. In many cases it seems to be the new organist who successfully agitates for the new organ, as at Inveresk Parish Church, where Mr. Alfred Cherry, late of Bridge of Allan, has just settled. At a largely attended meeting of the congregation held the other

evening, plans were submitted for the reconstruction and reseating of the church, preparatory to the erection of the new instrument, at an estimated cost of some £2000. A resolution was carried pledging the meeting to do all in its power to raise the necessary funds, and I have no doubt a first-class organ will be the result. Mr. Cherry has a long record of successful work, first at Brechin and afterwards at Bridge of Allan, and his friends will wish for him still further success at Inveresk.

A typical case of obstruction in the matter of instrumental music is recorded in connection with the North United Presbyterian Church of Perth. A member of the congregation offered to provide £500 for an organ, and another member guaranteed to defray the rest of the cost of the instrument, whatever that might be. At a meeting of the congregation held to consider the matter, Dr. Fleming said he appreciated the motives of the donors, but he felt sure that, should an organ be introduced, it would be the means of breeding discord in the congregation. Yet, when it came to a vote, only ten objected to the proposed instrument, while about three hundred signified their approval. This would seem decisive enough for any reasonable-minded individual, but the few malcontents must needs "enter their dissent," and so breed the discord which they themselves had prophesied! Happily the meeting used its legitimate powers, and the gift of the organ was accepted without a further vote. It is really too late in the day for these insignificant minorities to set up their wills against the wish of the large body of the people in this question of instrumental music, and it is much to be hoped that in the future they will either give way before an enlightened opinion, or remove themselves to some body where the psalms are drawn out after the manner of the Covenanters' hillside meetings.

In one of the Scottish papers there has been a lively correspondence about the accelerated speed of singing the *Old Hundredth* now adopted in certain churches. "Many years ago," says one writer, "I heard the Handel Festival Choir sing the *Old Hundredth*, and three years ago I heard it in the City Temple, London; but our churches, or rather our choirs, could sing it twice over for their once." Another correspondent waxes sarcastic over the question. "The reason," says he, "why the *Hundredth Psalm* and other sacred songs are sung too quickly is because of the superficial judgment of those who have the ordering of those matters. A life greatly devoted to factitious sentiment weakens the understanding, and when our tenth-rate musicians are told to serve God with mirth they naturally think it means ha! ha! ha! No later than last Sunday I heard Watts' hymn 'O God, our help in ages past' sung to the tune *St. Ann* in quick time! And it was quick time. The choir, after their fal-the-diddle-al performance, sat down looking quite bright and pleased."

What this "factitious sentiment" may be to which we organists devote our lives I cannot exactly say; neither can I tell—for they do not themselves give any indication—what these grumblers would call too quick a pace for the stately old tune. But there is a medium in all things, and surely we are no more to sing the *Old Hundredth* at the speed of the early Puritans than we are to regulate its measures to the rate of "See the conquering hero." As a matter of fact, originally, and indeed until a comparatively late period, the *Old Hundredth* was regarded as the liveliest and most cheerful tune in the whole Psalter. On the publication of Tate and Brady's "New Version of the Psalms," it was singled out as a model "for psalms of praise and cheerfulness," and as such it was long recognised in the "Directions concerning Tunes," printed at the end of what a wit once called the Irishmen's "Dry-Psalter." But we have now got to the other extreme in some quarters, and the *Old Hundredth*, instead of being

regarded as a joyous and animating melody, is reckoned a solemn and even a funeral strain. I believe it is recorded that the Covenanters sang it at the battle of Drumclog. Do you think, O ye grumblers, that they took it at the speed of the "Dead March" in *Saul*?

In this connection, by the way, Mr. W. Stewart Thomson, of Aberdeen, in paying a tribute to the memory of his friend and teacher the late Professor Minto, tells an amusing anecdote. It used to be a practice for the students, while waiting for the Professor, to join in singing the metrical version of the Hundredth Psalm. One day the Professor entered, and before beginning his lecture he remarked that he had no wish to encourage the somewhat boisterous minstrelsy in which his youthful friends were wont to engage, but he could not help congratulating them on the touching appropriateness of the words he had caught as he entered—"And for His sheep He doth us take." Not a bad story, is it?

In these days we hear a great deal about empty churches on Sunday evenings, but there are assuredly better remedies than the clerical fulminations which come ever and again from the pulpit. I have had sent to me the programme of an Easter Sunday evening service of praise, held in Newhaven Parish Church, which I am told brought more people than the building could accommodate. The organist here is Mr. William Boyd, and it may be useful to others to have a copy of his programme. It is as follows, omitting some hymns for the congregation and the names of singers:—Opening voluntary, "Evening Prayer" (Smart); carol, "The world itself keeps Easter day" (Traditional); aria, "Lord God of Abraham," *Elijah* (Mendelssohn); anthem, "He is risen" (Gadsby); aria, "He shall feed," *Messiah* (Handel); anthem, "Now is Christ risen" (Allen); aria, "Wait her, angels," *Jephtha* (Handel); sacred song, "Easter Eve" (Gounod); aria, "I will sing of Thy great mercy," *St. Paul* (Mendelssohn); anthem, "Break forth into joy" (Barnby); sacred song, "The King of Love" (Gounod); concluding voluntary, "Hallelujah," *Messiah* (Handel). Of course there are bigots who would rather see our churches empty than that a programme like this should be performed on a Sunday evening; but, like the objectors to instrumental music, they are coming to be a very small minority, and our organists should be encouraged in the worthy attempt to fill the empty pews.

Writing on the proposed hymnal for the three great Presbyterian bodies of Scotland, Mr. Samuel Stainton, for thirty-five years choirmaster in Wilton Parish Church, expresses the hope that the musical editorship will be given to a Scotsman who understands what the Scottish people require. Mr. Stainton, like the Psalmist, may keep his mind in perfect peace. A United Hymnal is as much of a desideratum as a United Church, and, under present conditions, as much of an impossibility. The Church whose downfall is being steadily compassed by the other two Presbyterian bodies will keep to her own hymnal, not yet having learned the gentle art of heaping coals of fire upon the head of her enemies.

Mr. William Robertson, an enthusiastic amateur who for the last twenty-four years has been leader of psalmody in the First Free Church, Blairgowrie, has resigned through failing health. He retires with the good wishes of the congregation, who at a social gathering presented him with a handsome tea and coffee service. Mr. Durward Lely, I believe, acknowledges Mr. Robertson as his first music-master.

Mr. John Hartley has concluded his excellent series of afternoon organ recitals at St. Giles'. They have been very successful, and have presented some first-rate organ music to large audiences. Mr. Godfrey's recitals at Old Greyfriars have also concluded. His programmes have been well selected, and he has played

throughout with neatness and skill. At Dalry Congregational Church Mr. J. J. Finlay, of Peebles Parish Church, gave an excellent recital to a large audience. At Peebles Mr. Finlay conducts the service with a male-voice choir, and he had a trio of his boys to assist him at the recital. It may be prejudice, but I cannot say that I care to hear "O for the wings of a dove" by three boys, or "The Better Land" by two; but to judge by encores and applause the audience seemed to think differently.

There is trouble in the congregation of Kirkliston Parish Church over the appointment of an organist and choirmaster. The congregation are of opinion that they ought to have a voice in the matter, as they have in the election of a minister, and some are indignant because the Kirk-session have filled the vacancy off-hand. A meeting of the discontents was held the other night in the public school, and a vote of censure on the Kirk-session was carried. The pity is that in a case like this the Kirk-session does not suffer, while the unfortunate organist probably does, and through no fault of his own.

NOTES.—The East Free Church of Broughty Ferry and Langholm Parish Church are both to have organs.—An organ, presented by Mr. John Stephen, of Dromira, is to be introduced into Free St. Mary's, Govan.—The Lewis organ in St. Mary's Parish Church, Edinburgh, is to be completed by the addition of trumpet, gamba, and célestes stops.—Mr. E. C. Owston, of Berwick Parish Church, has been appointed organist of Kelvin Grove United Presbyterian Church, Glasgow; and Mr. John Hall, for many years organist of David Macrae's Congregation, Dundee, moves to Melrose.

J. CUTHBERT HADDEN.

#### CLAPTON PHILHARMONIC SOCIETY.

FOR some months past negotiations have been progressing with a view to forming a strong body of singers for the purpose of united study and performance of music not usually within the reach of small societies. Three churches are mainly interested in the movement—viz., Lower Clapton Congregational (organist, Mr. Arthur A. Hillam), Clapton Park Congregational (organist, Mr. David Davies), and the Downs Baptist (organist, Mr. Charles E. Smith). On Friday, the 21st ult., the choirs were represented by one hundred friends, who met in the Lecture Hall of the Clapton Park Church. The occasion was a conversazione called to celebrate the successful union so far accomplished. Tea and coffee were served from seven to eight, and an interesting programme was contributed by leading choir members, and the Clapton Park Orchestra. An announcement was made to the effect that another conversazione was contemplated to inaugurate the commencement of next winter's work, when possibly Haydn's *Creation* will be put into practice.

#### SLEAFORD NONCONFORMIST CHORAL UNION.

A GRAND sacred concert was given by the above Union in the Congregational Church on Thursday, the 20th ult. The programme was of a somewhat miscellaneous character, but the choice left nothing to be desired, and many appeared to appreciate the variety more than they would have enjoyed the whole of one single oratorio. Mr. J. H. Dodson was in his old place as conductor, and wielded the bâton with ability and judgment, keeping his chorus of about seventy voices well together throughout, and leading them in their parts with great success. Miss Wills accompanied on the organ with great care, and Mrs. J. R. Wood was a very capable pianist. For soloists the services of Miss North (contralto), of Grantham; Mr. J. Bramley (tenor), of Nottingham; and Mr. J. Lycett (bass), of Sheffield, were secured.



## O LORD, I WILL PRAISE THEE.

Prize Anthem

composed by

ORLANDO A. MANSFIELD. Mus. Doc.

Isaiah XII, v. 1,  
and LII, v. 9-10.

Published at 44 Fleet Street, London E.C.

Price 1½d

*Con moto moderato.*

Solo. (Soprano.) *mf* O Lord, I will

Organ. *sw. mf* *Ch. mf*  
*Ped.* *Man.*

praise Thee, I . . . will praise Thee; Though Thou wast angry with me, Thine anger is turned a -

way, and Thou com-fort-edst me, Thou com-fort-edst me; Though Thou wast an-gry

with me, Thine an-ger is turned a - way. Thine an-ger is turned a - way.

*Man.*

Printed by C. G. Röder, Leipzig.

E. 24 M.

## Chorus.

The musical score is written for a four-part vocal choir and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, often using chords. Dynamics include *f* (forte) and *ped.* (pedal). The lyrics are as follows:

break forth in - to  
 Break forth in - to joy, break forth in - to  
 joy, break forth in - to joy, break forth in - to joy, sing to -  
 break forth in - to joy, in - to joy, .....  
 geth-er, sing to- geth-er, ye waste pla-ces, ye



waste pla-ces, ye waste pla-ces of Je-rus-a-

lem; for the Lord hath com-fort-ed His peo-ple, He hath re-

*mp* *mf* *Ch.* *Man.*

He hath re-deem-ed Je-rus-a-lem, re-deem-ed Je-rus-a-lem, He hath re-deemed Je-deem-ed Je-rus-a-lem, He

*mf* *f* *Gt.* *Ped.*

rus-a-lem. The

*mf* *Ch.* *Man.* *Ped.*

Lord hath made bare His ho - ly arm, The Lord hath made bare His

ho - ly arm in the eyes of all the na-tions, in the

eyes of all... the na-tions; and all the ends of the

and all the ends of the earth shall see... the sal - va -

earth... shall see the sal - vation, shall see the sal -

*mf*

*L.H. Ch. mf*

*Ped.*

*p*

*Sw.*

*Gt. mf*

va - tion, shall see the sal - va - - tion of our God.

- - tion, shall see the sal - va - tion of . . . . . our God.

va - tion,

*Man.*

*Ped.*

break

Break forth in - to joy, break forth in - to joy, break

break forth . . . . .

break

forth . . . . . in - to joy, . . . . .

forth in - to jo break forth in - to joy, sing to - geth-er, sing to -

forth . . . . . in - to joy, . . . . .





**Nonconformist Church Organs.**

CLAYTON BAPTIST CHAPEL.

Built by Mr. J. Murgatroyd, of Bradford.

*Great Organ, CC to A, 58 Notes.*

	Feet.	Pipes.
1. Double Diapason (wood and metal)	16	58
2. Large Open Diapason . . . (metal)	8	58
3. Small Open Diapason . . . (metal)	8	58
4. Hohl Flute . . . . . (wood)	8	58
5. Principal : . . . . (metal)	4	58
6. Harmonic Flute . . . . (metal)	4	58
7. Twelfth . . . . . (metal)	2½	58
8. Fifteenth . . . . . (metal)	2	58
9. Trumpet . . . . . (metal)	8	58

Total Pipes 522

*Swell Organ, CC to A, 58 Notes.*

10. Lieblich Bourdon (wood and metal)	16	58
11. Violin Diapason . . . (metal)	8	58
12. Stop Diapason . . . . (wood)	8	58
13. Salicional . . . . . (metal)	8	58
14. Voix Céleste . . . . (metal)	8	46
15. Viola . . . . . (metal)	4	58
16. Schwabe Flute . . . . (wood)	4	58
17. Mixture (3 ranks) . . . (metal)	various	174
18. Cornopean . . . . . (metal)	8	58
19. Oboe . . . . . (metal)	8	58
20. Clarion . . . . . (metal)	4	58
21. Tremulant.		

Total Pipes 742

*Choir Organ, CC to A, 58 Notes.*

22. Viol d'Amour . . . . (metal)	8	58
23. Dolce (Grooved Bass) . . (metal)	8	58
24. Lieblich Gedact . . . . (wood)	8	58
25. Flute . . . . . (metal)	4	58
26. Flautina . . . . . (wood and metal)	2	58
27. Clarionet . . . . . (metal)	8	58
28. Gamba . . . . . (metal)	8	58

Total Pipes 406

*Pedal Organ, CCC to F, 30 Notes.*

29. Open Diapason . . . . (wood)	16	42
30. Bourdon . . . . . (wood)	16	42
31. Violoncello . . . . . (wood)	8	42

Total Pipes 126

An extra Octave of Pipes to each Pedal Stop making the Pedal Octave Coupler effective to the top note, and the Pedal Organ equal to six stops.

**Couplers.**

32. Great to Pedals.	36. Swell to Great Sub-Octave.
33. Swell to Pedals.	37. Swell to Choir.
34. Choir to Pedals.	38. Pedal Super Octave.
35. Swell to Great.	

These Couplers are available on both sides of the Manuals.

**Accessories.**

Three Composition Pedals to Great Organ (Acting on Pedal Organ).

Three Composition Pedals to Swell Organ (Double Acting).

**Summary.**

Great Organ . . . 9 Stops.	Sounding Stops . . . 30
Swell Organ . . . 11 Stops.	Couplers . . . . . 7
Choir Organ . . . 7 Stops.	Tremulant . . . . . 1
Pedal Organ . . . 3 Stops.	

Total 38

Total number of Pipes, 1786.

The Pedal Organ is fitted with Tubular Pneumatic. The Organ Case is of Pitch Pine and Walnut, of elegant design, and the front Pipes are of spotted metal, fitted with Tubular Pneumatic.

**The Treatment of Unison Passages in Hymn Tunes.**

By ORLANDO A. MANSFIELD, MUS. DOC. T.C.T., F.C.O., L.T.C.L., L. MUS. L.C.M.;

Author of "Hymn-Tune Cadences," "The Hymn Tunes of the late Henry Smart," etc.

ON more than one occasion, when contributing to the pages of THE NONCONFORMIST MUSICAL JOURNAL, we have prefaced our article with an apology for the technical character of its details. But, although the present contribution is "not a whit behind the very chiefest" in respect of technicality, it is now our intention to offer no apology whatever. And this, not because we have an objection to being credited with the possession of a certain amount of the *suaviter in modo*, but for the better reason that we believe the knowledge of musical theory to be so rapidly gaining ground that there will be comparatively few, if any, of the readers of this journal whose knowledge of harmony would be so slender as to render them unable to follow and, we hope, derive some slight benefit from our imperfect statement of important facts.

The attention of those of our readers who take any part or interest in the service of praise must, at one time or another, have been drawn to the unison or unharmonised passages so frequently occurring in modern hymn tunes. Apart from their effect, it is not at all improbable that to many a thoughtful organist the question of the accompaniment of these passages has often obtruded itself; while, in some cases, without considering the suitability or otherwise of such a proceeding, the unison passage has been ruthlessly harmonised,—the harmonic garment, so hastily improvised, by no means fitting the melodic structure. Without offering an opinion on the *morale* of harmonising unison passages in general, whatever we may have to say hereafter concerning particular cases, we accept it as a fact that most organists have an affection for filling in these passages. This, to be well done, must be done skilfully; and it will be our aim in the present article, by references to the works of established writers, as well as by the employment of original examples, to deduce rules and offer suggestions as to the best method of fitting up upon the organ such general and particular unison passages as may occur in modern hymn tunes.

And first it may not be altogether out of place to show where, in our humble opinion, an unison passage should *not* be accompanied by organ harmonies. This, we venture to think, should be the case in the initial notes of Dr. Hopkins's tune *Abchurch* (Congregational Church Hymnal, 154), and in those of Dr. Dykes's tune *St. Drostan* (A. and M., 99), e.g. :—

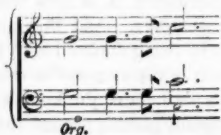


Here, to harmonise the first two notes of each tune would detract from the clearness of the phrasing and

spoil the bold, trumpet-like effect of the unaccompanied dominant or dominant and tonic. For the latter reason we should leave unharmonised the first line of the tune *Arator*, "We plough the fields" (C.C.H., 711). Another striking instance, similar to that first given, is found in Sir John Stainer's tune *Credo* (A. and M., 174), to the hymn

"We saw Thee not when Thou didst come  
To this poor world of sin and death."

Here—as a setting of the words "But we believe," and "Yet we believe," which respectively commence the fifth lines of alternate verses—we have:—



In this case the pedal is expressly indicated, but in the majority of cases we should advise its employment in accompanying unison passages only when additional harmonies are introduced. Another unison passage which, in our opinion, suffers by any filling up is that to be found in the second line of Mr. Booth's setting of Ebenezer Elliott's stirring hymn "When wilt Thou save the people" (C.C.H., 655). Here the harmony of the tonic chord is so clearly indicated by the arpeggio melody as to render any further indication superfluous.

Our next step will be to examine a few examples of additional harmonies supplied us by some of our best hymn-tune composers. Perhaps no better instance is to be found of how the organists of the old school would have harmonised an unison passage than that from the pen of Sir John Goss, set to the hymn "Praise, my soul, the King of heaven" (C.C.H., 10). In the modern style of organ-playing we have Henry Smart's magnificent accompaniments to the *Old Hundredth* and *London New*, as given in his "Choral Book"; while, in contrast to this, stands Sullivan's well-known setting of *St. Ann's Tune*. A perfect mine of instruction and suggestion is to be found in Dr. Hopkins's "Unison Psalter" with varied accompaniments. But the above-mentioned are additional harmonies supplied to the whole of a verse or chant, and not to short phrases or lines as most commonly met with in hymn tunes. We will, therefore, confine our attention now to the latter, taking our first example from Dr. Dykes's well-known setting of "Come unto Me, ye weary" (C.C.H., 247). This passage, too well known to require quotation, has the additional harmony in the first line *above* the unison passage sung by tenors and basses. The latter, we think, is best played upon the great organ without pedals, the harmonies being taken upon the swell. Then, in the second line, the same registering is recommended, the pedal being now employed to execute the instrumental bass. Another example, of equal familiarity with the foregoing, is to be found in the same composer's tune to "I heard the voice of Jesus say." Here the additional harmonies include the triad of the minor seventh of the minor scale, by the use of which is effected a modulation into the so-called "relative" major. The melodies of the first and third lines are identical, but the difference in the harmonies

should not be lost sight of. We shall have something to say upon this point later on.

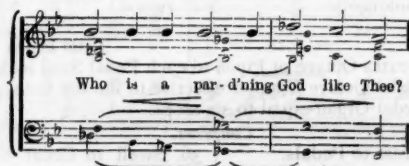
Sir John Stainer has given us some most interesting examples of the treatment of unison passages, to which, in due course, reference will be made. We notice here, only one, one from his tune *Charity* (A. and M., 210), to which we alluded in our article upon "Hymn-Tune Cadences,"\* as containing an instance of "a plagal cadence varied by the introduction of suspensions."

Among lesser-known modern composers, the name of the late J. T. Cooper will be familiar to those of our readers acquainted with the "Hymnal Companion." To most of the unison passages in this work, Mr. Cooper supplied organ accompaniments, generally in excellent taste. Mr. J. W. Elliott's popular tune to the hymn "O Jesus, I have promised" contains an unison passage in which three-part harmony is used for one bar, the initial notes of the passage being left unharmonised. Mr. H. Elliott Button, in his tune *Magister* (B.T.B., 863), commences his harmonisation of an unison passage at the beginning of the tune by the employment of the mediant chord, e.g.:—

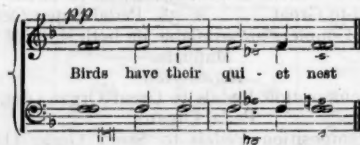


Mr. J. Booth gives us some admirable specimens of additional harmonies in several of his tunes in the Congregational Church Hymnal. Thus, in No. 395, "Christian! dost thou see them," we have a descriptive accompaniment to the whole of the first half of the tune, the vocal harmony entering upon a *ff* chord of the tonic at the commencement of the second half where the change from the minor to the tonic major takes place. Two other examples deserve quotation:—

C.C.H., 59.



C.C.H., 287.



In the first of these we have a modulation into the tonic minor returning by means of the chord of the augmented sixth. In the second we have the chord of the submediant of the tonic minor used as a chromatic chord in the major key.

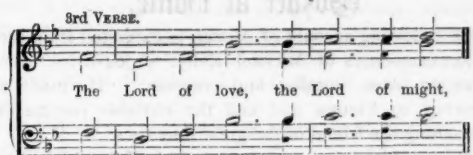
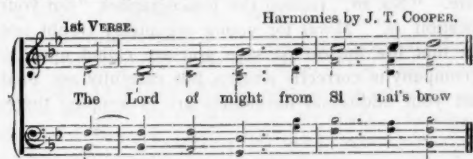
The foregoing examples will, we trust, prove sufficient to indicate most of the points of interest, or any peculiarities occurring in some of the best tunes of modern writers. It now remains for us to lay down a

\* Vide NONCONFORMIST MUSICAL JOURNAL, April 1892.

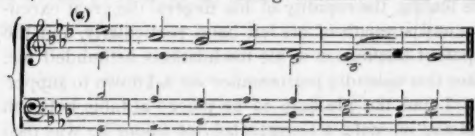


few rules and offer a few suggestions as to the treatment of unison passages in cases where the composer has given us no indication of his intentions.

Presuming that it is desirable to fill up the unison passage upon the organ, it does not follow that this should be done in every verse of the hymn, or at every occurrence of the phrase. On the contrary, some verses gain by the omission of the added harmonies. Here the organist must be guided by his literary and artistic judgment. For instance, in the tune *Sinai* (H.C., 67), the first and third verses might be as below, while the second, commencing "The Lord of love on Calvary," would, in our opinion, be better without additional harmonies:—



Secondly, we would suggest that if the melody of an unison passage appears a second time with vocal harmony added by the composer, the harmonies of the accompanist should, whenever possible, be different to those of the writer. For instance, in the tune *Sowing* (B.T.B., 776), we might have for the first line the reading at *a*, which would be in strong contrast to the com-

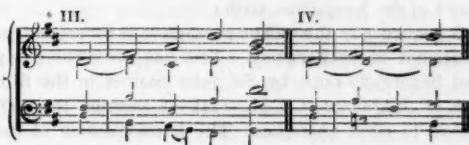


poser's vocal harmony at *b*. In the tune *Milton* (B.T.B., 861) Mr. H. E. Button has partly carried out this suggestion by adding to the last line of the tune organ harmonies totally different to the vocal harmonies of the second.

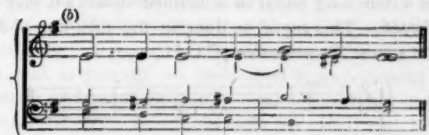
In the third place, we would venture upon a recommendation to the effect that the treatment of an unison passage should, if possible, be varied at each repetition of such passage, whether in the same or in different verses.

As an instance of a tune containing unison passages which, if harmonised, may be varied at each repetition in the same verse, we may point to *Lymington* (B.T.B., 477) or *Ellacombe* (B.T.B., 532); while, as an instance of a tune in which the unison passage may be

varied in treatment at every verse, we have *Petersham* (C.C.H., 117), or *Holy Cross* (C.C.H., 141). This change of harmonisation would be very effective in *Petersham*, on account of the repetition of the words "O where is He," which occurs at the commencement of every verse of the beautiful hymn. Thus the four verses of the hymn could begin respectively thus:—



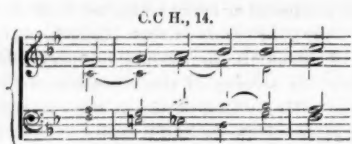
Sometimes the character of the hymn permits of a more chromatic harmonisation. Thus, in the hymn "Sinful, sighing to be blest" (C.C.H., 253), the first and third verses may be as at *a*, the second and fourth as at *b*; that is, supposing it is deemed advisable to harmonise the unison passage:—



Finally, we would insist upon the treatment of the last note of the unison passage being such as to lead naturally into the first chord of the vocal harmony, as is done in all the examples hitherto quoted. In this connection a writer says of the late Mr. Burton, sometime organist of the Leeds Parish Church: "Unison passages in chants and psalm tunes he invariably filled in with organ harmonies, generally in a very masterly manner. I well remember a very fine rendering of the 46th Psalm to Bennett's chant in F, with massive chords in the first and third strains, ever varying and always preparing the ear for the vocal chord to follow." Young organists, please copy.

We will now bring our paper to a close by suggesting a few methods of additional harmonies for particular cases. When the unison passage is a scale fragment, we would recommend a harmonisation having contrary motion between the extreme parts, e.g.:—





An unison passage in arpeggio may be treated by giving each note a separate chord (as in our suggested harmonies to *Petersham*), or by treating the various notes as part of the same chord. An excellent example of the latter treatment is to be found in Sir J. Stainer's *Sabbath* (C.C.H., 659), where, in the fourth line, the voices sing the arpeggio, and the organ sustains the chord of the Neapolitan sixth.

A sequence in the unison passage calls for sequential treatment in the harmony. This has been effectively and beautifully done by Sir John Stainer in the fifth line of *Magdalen* (C.C.H., 124),—a passage too well known to need quotation. The harmonisation of the unison passages (which, by the way, are identical and set to the same words) in *Amerton* (B.T.B., 343) and Dr. Hiles's *Thornton* (C.C.H., 401) come under this recommendation.

Imitation should be carried out whenever possible. For instance, in *St. Bridget* (B.T.B., 519), the composer has used the melody of the first line as a bass to the second. Similarly, in harmonising the first line, the bass could, for the most part, be formed from the melody of the second.

Sometimes the unison passage can be worked over a tonic pedal, as in the first lines of the tunes *Jehovah Nissi* and *St. Cecilia* (B.T.B., 873 and 890). In other cases a dominant pedal or sustained dominant may be employed. This could be done in the fifth line of Mr. Elliott's tune *Resurrection* (C.C.H., 430):—



The above example is really a modulation into the key of the subdominant. A similar modulation is implied in the initial notes of the late James Turle's setting of the hymn "Hosanna to the living Lord" (C.C.H., 525). An exceptional instance of a repeated unison passage commencing in the key of the tonic minor is to be found in Mr. E. H. Thorne's tune *Ira justa* (A. and M., 102).

In conclusion, we may observe that unison passages involving tonic and dominant arpeggios, and imitating passages generally assigned to the brass in orchestral music, may be accompanied by an added part suggesting horns and trumpets playing in the octave. This has been done in our suggested harmonisation of the tune *Sinai* (H.C., 67). Another instance will be found in the last line but one of the tune *Mehul* (H.C., 419).

It will, perhaps, be unnecessary for us to remark that the upper part of the added harmonies may, in some cases, be placed *above* the unison melody, and that the filling up may be in two, three, four, or more parts, exclusive of doublings in the octave.

But we cannot close our article without pointing out that in the treatment of unison passages the conscientious accompanist has an excellent opportunity for the employment of literary and artistic discrimination. His poetical feelings should dictate to him the style of treatment required by a given unison passage, while his musical knowledge should be sufficient to enable him to express in correct form the promptings of his literary taste. There is no excuse for an unison passage ineffectively treated, because the additional harmonies can be carefully thought out beforehand, and, if need be, actually committed to paper. It is said that Boswell once appealed to Dr. Johnson as to whether a certain picture was at variance with good taste. "No, sir," replied the lexicographer, "but your question is." Moral for young organists: Doubt not but that the unison passage you are called upon to accompany is correctly written, but carefully see to it that your additional harmonies are in keeping therewith.

### Mozart at Home.

THE following account of Mozart is extracted from the "Reminiscences of Michael Kelly" (1764-1826), who was an actor, vocalist and composer. He made a journey to Vienna and had the enviable fortune of becoming the friend of the great musician.

"I went one evening to a concert of the celebrated Kozeluch's, a great composer for the pianoforte, as well as a fine performer on that instrument. I saw there the composers Vanhall and Baron Diderstoff, and, what was to me one of the greatest gratifications of my musical life, was then introduced to that prodigy of genius—Mozart. He favoured the company by performing fantasias and capriccios on the pianoforte. His feeling, the rapidity of his fingers, the great execution and strength of his left hand particularly, and the apparent inspiration of his modulations astounded me. After this splendid performance we sat down to supper and I had the pleasure to be placed at table between him and his wife, a German lady of whom he was passionately fond, and by whom he had three children. After supper, the young branches of our host had a dance, and Mozart joined them. Madame Mozart told me that, great as his genius was, he was an enthusiast in dancing, and often said that his taste lay in that art, rather than in music.

"He was a remarkably small man, very thin and pale, with a profusion of fine fair hair, of which he was rather vain. He gave me a cordial invitation to his house, of which I availed myself, and passed a great part of my time there. He always received me with kindness and hospitality. He was remarkably fond of punch, of which beverage I have seen him take copious draughts. He was also fond of billiards, and had an excellent billiard table in his house. Many and many a game have I played with him, but always came off second best. He gave Sunday concerts, at which I was never missing. He was kind-hearted, and always ready to oblige; but so very particular when he played, that if the slightest noise were made he instantly left off. He one day made me sit down to the piano, and gave credit to my first master, who had taught me to

place my hand well on the instrument. He conferred on me what I considered a high compliment. I had composed a little melody to Metastasio's canzonetta, 'Grazie agl' inganni tuoi,' which was a great favourite whenever I sang it. It was very simple, but had the good fortune to please Mozart. He took it and composed variations upon it which were truly beautiful; and had the further kindness to play them whenever he had the opportunity.

"Encouraged by his flattering approbation, I attempted several little airs, which I showed him, and which he kindly approved of; so much indeed, that I determined to devote myself to counterpoint, and consulted with him by whom I ought to be instructed. He said: 'My good lad, you ask my advice, and I will give it to you candidly; had you studied composition when you were at Naples, and when your mind was not devoted to other pursuits, you would perhaps have done nicely; but now that your profession of the stage must, and ought, to occupy all your attention, it would be an unwise measure to enter into a dry study. You may take my word for it, Nature has made you a melodist, and you would only disturb and perplex yourself. Reflect: a little knowledge is a dangerous thing; should there be errors in what you write, you will find hundreds of musicians in all parts of the world capable of correcting them, therefore do not disturb your natural gift.'

"'Melody is the essence of music,' continued he; 'I compare a good melodist to a fine racer, and counterpointists to hack post-horses; therefore be advised, let well alone, and remember the old Italian proverb, *Chi sa più, men sa*—'Who knows most, knows least.' The opinion of this great man made a lasting impression on me."

Later Kelly writes:—

"His Majesty issued a mandate for Mozart's *Nozze di Figaro* to be instantly put in rehearsal. Of all the performers in this opera at that time, but one survives—myself. I have seen it performed at different periods in other countries, and well too; but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning.

"I called on him one evening. He said to me, 'I have just finished a little duet for my opera, you shall hear it.' He sat down to the piano, and we sang it. I was delighted with it. It was the duet sung by Count Almaviva and Susan, 'Crudel perché finora farmi languire così.' It has always been a source of pleasure to me, to have been the first who heard it, and to have sung it with the gifted composer. I remember at the first rehearsal of the full band, Mozart was on the stage with his crimson pelisse and gold-laced cocked hat, giving the time of the music to the orchestra. Figaro's song 'Non piu andrai,' Benucci gave with the greatest vigour and power of voice.

"I was standing close to Mozart, who, *sotto voce*, was repeating 'Bravo! Bravo! Benucci'; and when Benucci came to the passage 'Cherubino, alla vittoria,' which he gave out with stentorian lungs, the effect was electricity itself, for the whole of the performers on the stage, and those in the orchestra, as if actuated by

one feeling of delight, vociferated; 'Bravo! Bravo! Maestro. Viva, viva, grande Mozart!' Those in the orchestra I thought would never have ceased applauding, by beating the bows of their violins against the music desks. The little man acknowledged by repeated obeisances his thanks for the distinguished mark of enthusiastic applause bestowed on him.

"In the sestet in the second act—which was Mozart's favourite piece of the whole opera—I had a very conspicuous part as the Stuttering Judge. All through the piece I was to stutter; but in the sestet Mozart requested I would not, for if I did I would spoil the music. Mozart consented at last that I should have my own way, but doubted the success of the experiment. Crowded houses proved that nothing ever on the stage produced a more powerful effect; the audience were convulsed with laughter, in which Mozart joined. The Emperor repeatedly cried out 'Bravo!' and the piece was loudly applauded and encored. When the opera was over, Mozart came on the stage to me, and shaking me by both hands said, 'Bravo! young man, I feel obliged to you; and acknowledge you to have been in the right, and myself in the wrong.'

"I have seen the opera in London and elsewhere, and never saw the Judge portrayed as a stutterer, and the scene was often totally omitted. At the end of the opera I thought the audience would never have done applauding and calling for Mozart; almost every piece was encored, which prolonged it to nearly the length of two operas, and induced the Emperor to issue an order on the second representation, that no piece of music should be encored. Never was anything more complete than the triumph of Mozart and his *Nozze di Figaro*. I went to take leave of the immortal Mozart and his charming wife and family; he gave me a letter to his father, Leopold Mozart, who was at the Court of Saltzbourg. I could hardly tear myself away from him, and, at parting, we both shed tears. Indeed the memory of the many happy days which I passed at Vienna will never be effaced from my mind."

## Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

### METROPOLITAN.

BERMONDSEY.—In connection with a lantern lecture at Rouel Road Congregational Church, on "Scenes in the Life of Christ," which was graphically given by the pastor, the Rev. W. Daniel, on Good Friday, the choir, under the leadership of Mr. J. Morgan, ably contributed several appropriate selections, among which must be mentioned "There is a green hill far away" (solo and chorus), "The Crucifixion" (solo and chorus), "The Holy City," soloist, Miss Morgan, "If with all your hearts," Mr. Pike, "Ora Pro Nobis," Mr. H. Morgan. The organist, Mr. A. G. Geale, gave several organ solos: viz., "God so loved the world" (Stainer), "Et Incarnatus" (Haydn), "Postlude on Winchester Old" (Wright), "Pastoral Symphony" (Handel) (by request), "Et Resurrexit" (Mozart), "Then round about the starry throne" (Handel).

CAMDEN TOWN.—Mr. Robert H. Macdonald, Henry Smart Scholar at the Royal Academy of Music, has been appointed organist and choirmaster to the Presby-



terian Church at Kimberley, South Africa. Mr. MacDonald is at present organist and choirmaster at Park Chapel (Rev. H. Coley).

ISLINGTON.—On Thursday, March 23rd, an excellent performance of Gaul's *Ruth* was given at Charlotte Street Methodist Chapel. The choruses were well sung under the bâton of Mr. Chas. Cullum. The principals were Miss Maude Snell (Gold Medallist, L.A.M.), Miss Clara Robson, G.S.M., Miss Kate Percival, and Mr. Gladney Wolff, all of whom were favourably received by the large number present, the building being filled to excess. Miss Snell sweetly rendered the song "Entreat me not to leave thee" and "Let me hie into the field." Miss Robson's rich voice was heard to advantage in the recitative "Now, go your way, my daughter." Mr. Wolff was in good voice, and gave an excellent rendering of "Go not from hence" and "Glory be to Thee, O Lord." The choir did themselves justice in the choral portions of the cantata. The well-balanced voices were heard at their best in the chorale "Nightfall" and the wedding chorus "Hark! the cymbals clash," the last named having to be repeated. The cantata was followed by a miscellaneous selection, commencing with a song, "Oh the days of the Kerry Dances!" by Miss Snell, followed by "The Dear Homeland," sung by Miss Robson, for which she was recalled, as was also Miss Percival, who gave "A Spring Song" with much effect. Mr. Gladney Wolff's "The Raven" evoked much applause, as did the concluding chorus, "To Thee, great Lord." The accompanists were Mr. H. de J. Luke and Mr. R. F. Brett.

HACKNEY.—The choir of the Old Gravel Pit Chapel held a social soirée on Saturday evening, March 25th. The members and friends attending were welcomed by the pastor, the Rev. J. De Kewer Williams, and a very enjoyable evening was spent. Tea and coffee were provided at 6.30, after which the pastor spoke in very pleasant terms as to the harmony that has always existed in the choir, and of the important service they render in the psalmody of the church, also of the pleasure it had always given him to be able to rely on such an efficient choir. Many friends being present, Mr. C. M. Cox (choirmaster) took the opportunity of saying a few words as to the work done by the choir in past years, hoping that every year would find them bound together for still greater service in Church Psalmody. A very interesting programme of songs, pianoforte solos, recitations, etc., ably rendered by friends of the choir, did much towards making the gathering sociable. The arrangements were undertaken by a few ladies and gentlemen of the choir, to whom great praise is due. The National Anthem concluded a very pleasant evening.

#### PROVINCIAL.

ABERDARE.—On Thursday, the 6th ult., a new two-manual organ was opened in Carmel Baptist Chapel, by Mr. E. Minshall, who gave a recital. Mr. Mander presided. Mr. Tom Davies gave an excellent rendering of "It is enough" (Mendelssohn), and Mr. D. Evans showed artistic feeling in "Every valley shall be exalted." Miss M. E. Evans sang "The Holy City" prettily, and Miss Devonald was very successful in "He was despised." There was a large audience.

BESSES (NEAR MANCHESTER).—On Sunday, the 9th ult., the Sunday School Anniversary Services were held in the Congregational Church. The preacher, morning and evening, was the Rev. J. McMillan, of Barrow-in-Furness, who gave two excellent sermons. In the afternoon a very interesting address was given to the scholars and friends by Gilbert R. Kirlew, Esq., of Manchester. There was a good attendance on each occasion, and the collections, in aid of the School Funds, amounted to over £20. Special hymns were sung, and the following anthems were given by the

choir, under the direction of Mr. Leaver, the organist and choirmaster. Morning:—Introit, "Like as the hart" (Vincent Novello); anthem, "The Lord is loving" (Dr. Garrett); offertoriums, "He that soweth little," and "While we have time" (T. Mee Pattison). Evening:—Introit (unaccompanied), "Lord, for Thy tender mercies" (Farrant); anthem, "O clap your hands" (Sir John Stainer); offertoriums, "To do good, and to distribute," and "Be merciful, after Thy power" (Edmund Rogers); vesper (unaccompanied), "Lord, keep us safe this night" (Anon.).

BOURNEMOUTH.—At the Lansdowne Baptist Church there was a sacred concert on Good Friday, the work rendered being Shinn's *Captives of Babylon*. The chapel choir was augmented by a number of voices from other places of worship, and there was a small orchestra. The choruses were sung with a due appreciation of the different treatment required, and were very effective, although there was at times a little hesitancy in picking up on the part of the male voices. The chorus "Lead on to conquer," and the closing number "Break forth into joy," were especially good. The solos in the work are numerous, and these were very well done. Miss A. Cooper (soprano) sang expressively, and with a sweet, clear voice, the airs "Hearken to the Lord," and "Down from the willows," and took part with Miss F. Garard in the duet "O for the wings of a dove." Mrs. Holder gave the plaintive "A voice was heard in Ramah" with a good deal of feeling, the air "Banished from all," also the more dramatic recit., "Belshazzar the King," and air "Presumptuous monarch." A short duet, "If I forget thee, O Jerusalem," was very nicely sung by Miss Nellie Brown and Miss F. Barnaby. The tenor solos were divided between Mr. Harold Witt and Mr. Albert E. Fish. The former sang several of the recitatives in excellent voice and with a pleasing distinctness of enunciation, and was very good in the air "Rend your hearts." Mr. Fish gave a careful and correct rendering of "I cannot hold my peace," "Belshazzar reigns," and "Hear the joyful proclamation," the last being very effective. Mr. G. H. Newman (bass) sang "Wherefore the wrath of the Lord," "Make bright the arrows," and the air "O Thou that dwellest," the last especially being given with considerable power. Mr. H. M. Davis was very successful in the bass solo "Sanctify yourselves." The instrumentalists were: violins, Messrs. F. Pardy, W. Hicks, and A. W. Bartlett; cello, Mr. Mootham; flute, Mr. Adams; piano, Miss N. A. Pardy; harmonium, Mr. A. G. Perman. Altogether the concert was a satisfactory one, and Mr. Brazier, who conducted, had reason to be pleased with the result of his evident careful training. There was a good audience.

BROMLEY.—There was a large congregation at the Congregational Church on Tuesday, the 18th ult., the occasion being a sacred concert given by the choir and friends, the works set down for performance including Dr. Stainer's popular sacred cantata *The Crucifixion*. The first part of the programme consisted of a miscellaneous selection from Mendelssohn's compositions, including the choruses "Sleepers, wake, a voice is calling" and "To God on high," both from *St. Paul*; the arias "If with all your hearts" and "Lord God of Abraham," from *Eljah*, by Mr. H. Clinch (tenor) and Mr. W. H. Webb (bass) respectively; and the solo "O for the wings of a dove," from *Hear my Prayer*, by Miss Isabel M. Devitt. Each piece was given with distinct success, and was greatly enjoyed by all present. Miss Devitt, who has a sweet soprano of great purity, although not very powerful, received a most appreciative hearing. *The Crucifixion* composed the second part of the programme, and, speaking of the performance as a whole, it is not too much to say that it compares favourably with any other performance of the same work in this district. The performance generally re-

flected the greatest credit upon the choir and also upon their able conductor, Mr. F. S. Oram. Mr. W. H. Sharland presided at the organ, and undoubtedly much of the success achieved was due to the very able manner in which he gave the instrumental portions of the cantata.

CWMAYON, S. WALES.—A new organ, built by Mr. Wade, of Newport, Mon., was opened in Bethania Congregational Chapel, on the 13th ult., by Mr. E. Minshall, who gave a recital. The vocalists were Miss H. Price, Miss Edith Parry, Mr. John Williams, and Mr. F. Wade, all of whom sang with much taste. Choruses were excellently rendered by a large choir. Mr. Alfred Roberts presided.

EBLEY.—On Thursday, the 20th ult., a capital performance of *The Holy City* was given in the British Schoolroom, under the able direction of Mr. John Jacob. The leading vocalists were Miss Agnes McCall, Miss Ridsdale, Miss Jennie Langford, Mrs. Aston, Mr. Sam Jacob, and Mr. James Harper, all of whom sang well. There was a large audience.

HUDDERSFIELD.—At the recent "Sunderland" competition, Miss H. D. Bishop, a member of the Dewsbury Wesleyan Chapel Choir, won the silver medal and five guineas for the best rendering of "Let the bright Seraphim." Miss Bishop is a pupil of Mr. J. Bottomley, A.C.O., of Dewsbury.

MALDON.—An organ and vocal recital was given in the Congregational Church on Wednesday, the 12th ult., by the organist, Mr. Belsham, and members of the choir. The anthems were well rendered, and, considering that they were given without the aid of a conductor, the time was remarkably well kept, and the attack good. The solos, by Miss Strutt, Miss Belsham, Miss May, Miss Clear, and Mr. Draper, were much appreciated. In fact, the whole performance evidently gave pleasure to the large number of people who attended.

MANCHESTER.—The anniversary services of the Roby Sunday Schools were held in the adjoining chapel on Sunday, March 26th. At the evening service the chapel choir, assisted by some friends, sang two anthems—viz., "The radiant morn has passed away" (by Woodward), and "In Jewry is God known" (by Dr. Clarke). They were both well rendered, and added considerably to the attractiveness of the service. A solo was sung by Miss Harrop, entitled "Light in darkness" (Cowen), and this was listened to with deep attention by the large congregation present. Miss Holt presided at the organ, and her accompaniments—particularly the one to the solo—were very effective.

NEW BARNET.—In connection with an Industrial exhibition, a Sunday-school choir competition was held in the Wesleyan Chapel on the 20th ult. Four choirs entered. The test anthem was "O love the Lord" (Sullivan), but each choir sang a second piece of its own selection. Mr. E. Minshall was the adjudicator, and awarded the prize to New Barnet Wesleyan Choir, the High Barnet Congregational Choir being a close second.

NEWCASTLE-ON-TYNE.—A very excellent performance of Handel's *Messiah* was given in the Elswick Road Wesleyan Church, on March 29th, by the choir attached to that place of worship, conducted by the organist, Mr. George Dodds, L. Mus. L.C.M. The solo parts were sung by Miss Kate Robinson, Miss Maggie Thompson, Miss Ettie Edwards, and Miss Alice Moffitt, all members of the choir, while Mr. A. Freeman and Mr. John Nutton (the latter of Durham Cathedral) took the tenor and bass solos respectively. Miss Robinson and Miss Edwards were especially successful, the former being encored for her singing of "Rejoice greatly," while the latter was compelled to repeat "He was despised." The choruses were splendidly sung, "For unto us," "Lift up your heads," and the

"Hallelujah" being loudly encored. Mr. George Dodds, junr., son of the organist, was at the organ, and his accompaniments did much to promote the success of the performance.

NEWMARKET.—On Good Friday evening an organ recital and sacred concert was given in the Congregational Church. Miss Emily Davies gave an excellent rendering of "The Holy City," "The Promised Land," and "The Coming of the King." Miss Helen Saunders was much appreciated in "The Wondrous Cross," "Calvary," and "When the Tide comes in." Miss Tyler sang "He shall feed His flock" and "Light in Darkness," and Mr. Hammond greatly pleased the audience by his rendering of "But the Lord is mindful of His own." The choir, under the direction of Mr. Sherborn, sang three Easter Anthems with much precision. Mr. Minshall presided at the organ.

NEWPORT, MON.—The annual choir concert in connection with Victoria Road Congregational Church took place on Wednesday, the 19th ult., and was a distinct success. The cantata *Jesus of Nazareth* was rendered as Part I, and the accompaniments were supplied by the Wesley Orchestral Society, which made the work more effective. The Second Part was of a miscellaneous character, and included songs by Misses Butcher and Bailey and Mr. W. F. Rees, with a violin solo by Miss S. M. Jones, which was much appreciated and encored; also two glees by the choir, "The May Bell" and "Good-night, gentle-folks." Mr. H. F. Nicholls, A.L.C.M. (organist), undertook the duties of conductor.

OVENDEN.—On Thursday, March 23rd, a rich musical treat was provided at Providence Congregational Chapel, when an organ recital was given by Mr. S. E. Worton, R.A.M., of Elland, on the occasion of the reopening of the organ, which has been enlarged and rebuilt by Messrs. Driver & Haigh, of Bradford, at a cost exceeding £200. After the Rev. W. Wood, pastor, had read a portion of Scripture, and offered prayer, the following programme was gone through:—Solo, "Concert fantasia" (Dienel); air, "Jesu, Lover of my soul," Miss E. G. Hitchen; solo, "Prière" (Lemmens); air, "Thou art passing hence" (Sullivan), Mr. Albert Barnes; solo, "Prelude and fugue," C minor (J. S. Bach); pedal solo, "air," varied (Notreau); air, "With verdure clad" (Haydn), Miss E. G. Hitchen; solo, "Cornelius' March" (Mendelssohn); hymn; solo, "Caprice" (Capocci); solo, "Andantino" (Chauvet); air, "It is enough" (Mendelssohn), Mr. Albert Barnes; solo, "Adagio" in B flat (Spohr); solo, "Impromptu"; duet, "Graceful consort" (Haydn), Miss E. G. Hitchen and Mr. Albert Barnes; solo, "Rousseau's dream," with variations (S. E. Worton); solo, "Allegro finale" (Sir G. H. Macfarren). Miss Hitchen, who is an established favourite locally, sang her allotted parts in faultless style. Mr. Barnes, who has a wide reputation as a vocalist, showed to great advantage in his rendering of the airs "Thou art passing hence" and "It is enough." Mr. Worton's brilliant execution tested the organ most thoroughly, and his skilful manipulation gave evident delight to the large audience.—On the following Sunday, special services in connection with the reopening of the organ were continued. The Rev. W. Wood, pastor, preached in the morning, and the Rev. A. Johnstone, of Halifax, in the evening. A recital was given in the afternoon by Mr. B. W. Hartley, F.C.O., of Bradford. His first piece was "March of Israelites," by Costa, and as a concluding voluntary he played "Fixed in His everlasting seat" (Handel). The airs, "I will extol Thee, O Lord," and "Hear ye, Israel," were taken by Mrs. B. W. Hartley. The choir sang a couple of anthems, "The strain upraise" and "The wilderness," with Mr. Eli Horsfall at the organ.

PENCAITLAND.—Mr. William Petty recently gave an organ recital here, in which he was assisted by Mr.

Daniel M'Intyre. The Rev. James Coullie, B.D., occupied the chair. After the Hundredth Psalm had been sung, a well-selected programme was carried out. The pieces were selected from the compositions of Mendelssohn, Handel, Smart, Rink, Gounod, Bach, etc. Miss Lawrie sang with much solemn feeling "O rest in the Lord," and Miss Begg gave an excellent rendering of "The Better Land." Mr. Ritchie gave "By Jesus' Grave." It was a very successful recital, and Mr. Petty deserves great praise.

TODMORDEN.—On Sunday, the 16th ult., special services were held in Eastwood Congregational Church. In the afternoon a choral service was held, when an address was given by the Rev. J. Constance. The choir numbered about fifty voices, several friends coming in for the occasion. Miss Whitaker sang "Pious Orgies" and "Let the bright seraphim" in excellent style. Mr. Crabtree, in "Jerusalem" and "Why do the nations," was very successful. The choruses were admirably rendered under the conductorship of Mr. W. Marshall. Mr. J. E. Leah ably accompanied, and gave several voluntaries with excellent taste.

WARLEY (NEAR HALIFAX).—The organ in the Congregational Church has been closed five weeks, undergoing a thorough cleaning and renovation, the mechanism having been entirely renewed, the reed-stops revoiced, new pedal-board, relathering of the pallets, wind-chests, etc. The work has been efficiently carried out by Messrs. Brindley & Foster, of Sheffield, the builders of the organ, at a cost of nearly £80. Towards this about £70 has been raised by sale of work, entertainments, and subscriptions from members of the congregation and friends, including Mrs. Louis John Crossley (whose late husband was instrumental in the organ being placed in the church), Mr. Geo. Newnes, M.P., and the Right Hon. J. W. Mellor, M.P. Special services were held on Sunday, the 9th ult. In the morning the Rev. J. Moncrieff (pastor) preached, and spoke of the church's indebtedness to the friends who had so kindly provided the musical accompaniments to the services during the interval with their instruments—the cornet, violin, bass, trombone, and piccolo. The choir sang the anthem "O what beauty, Lord, appears," Mr. T. Sutcliffe presiding at the organ. In the evening the Rev. A. Johnstone, of Halifax, preached to a large congregation. Mr. J. Foulds (organist at Sion Church, Halifax) presided at the organ, and tastefully executed the following voluntaries: "Pastoral Symphony" (Sullivan), "Songs of the Night" (Spinney), and "War March" (Mendelssohn). Miss Lillie Sutcliffe sang the solo "O come let us worship," and gave a pleasing interpretation of the duet "Love Divine" with Mr. William Shaw. "If with all your hearts" (Mendelssohn) was excellently rendered by Mr. Shaw, the anthem "Ye that stand" (Spinney) being sung by the choir. Collections were made on behalf of the organ fund.

### To Correspondents.

R. S. CAMBORNE.—(1) Because it was so translated originally. We know of no other reason. (2) It is a matter of custom rather than law. It is certainly usual to drop the "e," except when it immediately precedes a word beginning with a vowel.

T. E. M.—Thanks for your suggestion. We have thought of your idea before, and hope before long to carry it out.

NOTREAU.—(1) Look at Gaul's *Wilderness*, and send to Curwen & Sons for a list of their cantatas. (2) You cannot do better than get Randegger's "Singing Tutor" (Novello).

ADAGIO.—(1) Yes. (2) Yes. (3) 1853. (4) It is more than probable.

THE following are thanked for their communications: A. J. (Chesterfield), C. S. (Derby), J. P. (Camberwell), W. S. (Islington), W. D. (Denbigh), P. A. R. (Louth), C. F. (Warwick), U. A. (Dublin), W. G. (Huntingdon), J. T. (Nuneaton), D. E. (Crewe), J. S. (Bedford).

### Staccato Notes.

DR. MACKENZIE will conduct four concerts of English music at the Chicago Exhibition the second fortnight in September.

THE first edition of *Falstaff* has been sold out quickly; a second one is in course of issue.

THE first annual meeting of the Union of Graduates in Music has been fixed by the Council to be held on Tuesday, the 2nd inst. The members will dine together in the evening, Sir John Stainer presiding on the occasion.

A SCHOOL of Music has been formed at Walthamstow. Among the patrons are the following names:—Sir John Puleston, Sir Edmund Hay Currie, Sydney Buxton, Esq., M.P., F. H. Cowen, Frederic Corder, E. H. Turpin, Johannes Wolff, Joseph Hollmann, and L. Szczepanowski.

OF all the curious mistakes which we have seen, the most curious is the following. *The Totnes Times and Devon News* announces that the Newton Choral Society has the intention of performing Haydn's oratorio *Cremation*!

DR. MACKENZIE'S *Bethlehem* is in the press.

RUBINSTEIN is at work on an oratorio, *Christ*, which will be heard for the first time at the forthcoming festival at Stuttgart.

THE late Thomas Wingham has left several works behind him which have not yet been performed, among them being his early choral symphony. He would never allow this work to be given in public, owing to the criticism which the first two movements received when performed. He had also sketched out a new suite for the Philharmonic Society.

SIR HERBERT OAKLEY'S new anthem, *The Glory of Lebanon*, was produced in the course of the special service given for the eighteenth anniversary of Winchester Cathedral.

AT the next Birmingham Festival, Goring Thomas's cantata, *The Swan and the Skylark*, will be conducted by Richter.

A FINE three-manual organ by Messrs. Nicholson & Co., of Worcester, was opened at St. Mary's, Acoek Green, on the 13th ult., by Mr. C. W. Perkins, of Birmingham.

SIGNOR CAPOCCI, who was to have given an organ recital at Bow and Bromley Institute on the 15th ult., was taken seriously ill, and was therefore unable to appear. Mr. Gigout, owing to an attack of influenza, was also unable to keep an engagement to play.

A SPECIAL Ode, which Sir Arthur Sullivan has set to music by command of the Queen, will be performed at the inauguration of the Imperial Institute.

DR. BRIDGE'S Gresham Lectures have become so popular that the Gresham College is too small to hold the audience. In future the lectures are to be delivered in the City of London School, Victoria Embankment.

MR. THEODORE DISTIN, the veteran vocalist, is dead.

THE Rev. Henry Limpus, formerly of Windsor, is dead. He wrote an oratorio and a number of songs.

MR. ANDREW DEAKIN, of Birmingham, has compiled an annotated list of musical works published in England from the fifteenth to the end of the last century.

JEAN GERARDY has just returned from Holland and Germany, and will appear in London during the season.

MR. FREDERIC LAMOND, the Scotch pianist, has recently made a very successful tour in Germany.